

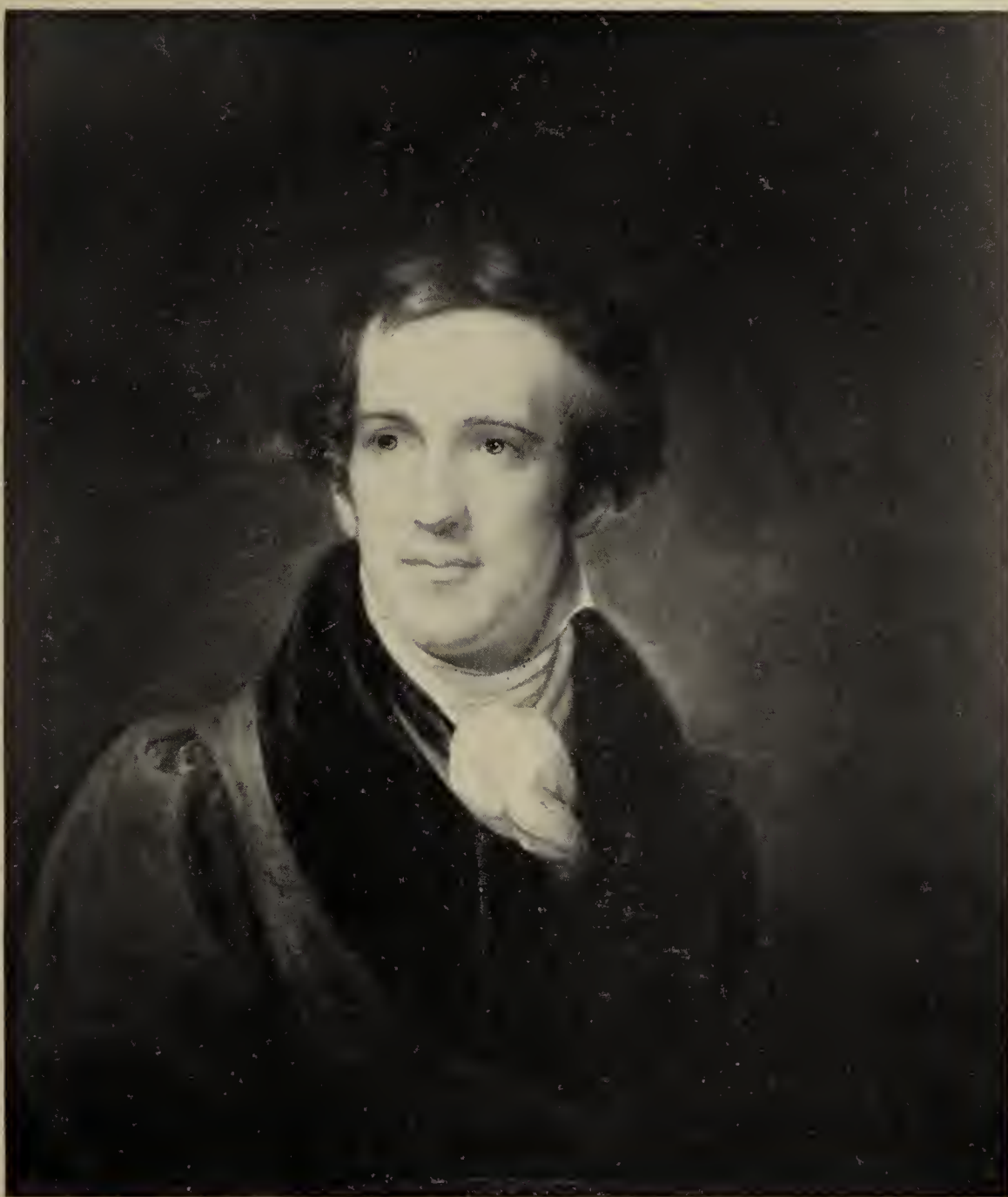
MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 107

TOLEDO, OHIO

SEPTEMBER, 1944



PORTRAIT OF JOHN PENDLETON

REMBRANDT PEALE



MUSEUM NEWS

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

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NUMBER 107

TOLEDO, OHIO

SEPTEMBER, 1944

Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

George W. Stevens

EDITORIAL

Interest in art, as manifested by use of the Museum, is recovering nicely from the shocks of war, increased hours of labor, gas rationing, and preoccupation with new and unusual problems.

Our experience thus somewhat belatedly follows that of Britain, where after the first few months of war far more people than ever before have flocked to the museums, denuded though they were of their finest possessions.

In the first seven months of this year fourteen thousand more visits have been made to the Toledo Museum than in the same period in 1943. Adult attendance shows an increase of nearly twenty percent; that of children, which never suffered so severely, of about four percent.

With this evidence of a trend to guide us, we are planning an attractive program of exhibitions, concerts, classes and lectures for the season now opening. Much of this is outlined in this issue of the Museum News. Other events will be announced from time to time.

Everyone is welcome to participate in our program. Every event, except our major concerts, is free to all, costing only the expenditure of a little energy to get to the Art Museum. This small investment pays big dividends in the enjoyment of many forms of enduring beauty.

TWO EARLY AMERICAN PORTRAITS

ARTISTICALLY the United States remained an English colony long after the Revolutionary War had brought political independence. This was doubtless due primarily to the weight of tradition and the strength of cultural ties between the mother country and the young offspring. An important contributing factor, however, was the kindly and generous disposition of an American-born painter who early reached and long held a position of great prominence in art circles in England.

Benjamin West, who had been born in Pennsylvania, had begun to paint as a child, and had spent two or three years successfully in Italy, arrived in London in 1763. There he promptly found substantial patronage, including that of King George. He was influential in the founding of the Royal Academy, and succeeded to its presidency upon the death of Sir Joshua Reynolds in 1792, holding that office, save for one year, until his own demise in 1820. For half a century practically every artist or art student from the Colonies or the new Republic who visited England came to West's studio. His nature knowing neither jealousy nor envy, he received all most cordially, giving to each instruction, encouragement, even financial aid. Two generations of painters returned from this nurturing atmosphere to contribute richly to the cultural growth of our own country.

Among the last of the young Americans to receive West's tuition and counsel was Rembrandt Peale, whose father thirty years earlier had found warm welcome and aid at the same source. The son had begun his study of art early, had learned much from his father, had established himself as a portraitist, and had even had Washington sit to him before he followed the well-beaten path to Benjamin West's door in 1802. Upon his return to the United States he found a very reasonable demand for his work. A few years later he went to Paris to paint the portraits of distinguished Frenchmen of his time. The offer of employment as portraitist for the government was not sufficient to dissuade him from returning to his own country. He made later visits to Europe, painted many portraits and some historical subjects, established a museum in Baltimore, aided in the introduction of gas lighting in that city, and lived until 1860, the last surviving artist who had painted Washington from life.

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The portrait of John Pendleton by Rembrandt Peale is quite typical of his work, and for that matter, of much of the work of other artists who went through the same English training. The workmanship is exceedingly competent; the drawing is impeccable, the painting fluid and spontaneous, as should be expected of anyone who had had the opportunity of close contact with the works of Reynolds, Gainsborough, Romney and Raeburn, not to mention many of the lesser lights of the time and place. While the head might perhaps be somewhat better placed upon the canvas, might fill more adequately the space at the artist's disposal, on the whole Peale has produced a good picture, painted with surety, strength and vigor, the face strong and brilliant against the dark background.

Interesting by contrast, as well as for itself, and as marking another step in the development of American painting, is the portrait of Dr. Maurice Morrison by John Neagle. A more serious and contemplative countenance looks out from this canvas, as might be expected in the man of science, in contrast to the aspect of the man of business, as was John Pendleton. The profession and character of the sitter, however, did not demand the meticulous and labored handling, the formal, rigid pose. These are the result, rather, of the background of the artist. The time came, after the death of West, when Americans aspiring to a career in painting no longer looked to England as the chief source of instruction. As a matter of fact, many of them succeeded in making a living with the brush with little or no training.

While John Neagle is not the first of the untutored artists, just as Rembrandt Peale is not the last of those trained in the tradition of the great English portraitists, the two stand close enough to the beginning and the end of their respective movements that their works show quite well the change which came over American painting in the second quarter of the nineteenth century.

Neagle at the age of fourteen was apprenticed to a coach painter. His master hapened to be an ambitious and talented practitioner of his art, and took lessons from a scythe-maker who had turned portraitist. The information thus secured he shared with his apprentice, and went so far as to give him two months' instruction with the scythe-maker-portraitist, the most advanced training that Neagle had. His art education was completed by study of the pictures he could see in Phila-

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PORTRAIT OF DR. MAURICE MORRISON

JOHN NEAGLE

delphia, and advice from older painters. Upon completing his apprenticeship at the age of eighteen he set out through the Ohio and Mississippi Valleys as an itinerant portrait painter. In this he met with no success, but eventually became well established in Philadelphia.

Neagle's time was the beginning of the age of the American self-made man. If Pat Lyons, the blacksmith whom he painted at his anvil, could, through his own efforts, rise to a measure of affluence, there seemed little reason why Neagle might not

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in like manner acquire all adequate proficiency in another calling, esteemed in his day as no more difficult than that of the ironmonger. So long as portraiture was the only remunerative avenue of artistic expression, many an ambitious boy with only a talent for drawing coupled with industrious application made a living, and some few achieved a competence. The artistic contribution of the untrained or slightly trained is as yet unsettled, the estimate of its value having fluctuated with the changing tastes of succeeding generations. In any event, their works provide most interesting records of the times in which they lived and worked.

Both the portrait of Dr. Morrison by Neagle and that of John Pendleton by Rembrandt Peale have recently been acquired by the Toledo Museum and installed in the Maurice A. Scott Gallery. One shows very clearly the persistence of the English tradition; the other the early effort of the American artist to go it alone.

EXHIBITIONS

ON SUNDAY, September 3, the School of Design's annual exhibition of its students' work opens in Galleries 15, 16, 17 and 19. One gallery will be devoted to the painting done by children four to nine years old, who come enthusiastically every Saturday. Work done in the School classes for children over ten, and by adult students, will be attractively displayed in booths in the two largest galleries. Ceramics by adults and children are in a smaller gallery.

During the same period an exceedingly interesting group of water colors by Frank Turner, former instructor in our School, will be shown in Gallery 21. Mr. Turner, now a Lieutenant in the Navy, has been painting during his spare moments, both at his station and while on sea duty.

An especially interesting exhibition will be shown in October when over eighty paintings by the group of artists known as The Eight come to Toledo. The first exhibition of this group, which revolted against the Academicians of the time, was held in 1907 in New York. Later the exhibition travelled throughout the country and was shown in our Museum, then in the old house at Thirteenth and Madison. At that time it caused quite a furore, many a visitor indignantly demanding an excuse if not a reason for the showing of works so devoid—to the taste of the time—of all artistic

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content. Today these painters, only three of whom are still living, are no longer considered revolutionary, but are ranked among the accepted leaders of American painting. The Eight includes: Robert Henri, John Sloan, William J. Glackens, Ernest Lawson, Maurice Prendergast, George B. Luks, Everett Shinn and Arthur B. Davies. Many of the works shown were in the original exhibition.

For November and early December, the Museum is planning an extensive exhibition under the title *Liberated France*. Since the exhibition of the works of Constable and Bonington in Paris opened the eyes of French artists to the beauty of the natural landscape, the French countryside has been a dominant theme with her painters. The men of Barbizon, the Impressionists, and the Post-Impressionists all have portrayed scenes once peaceful, now trampled by retreating Germans, advancing Allies. Some of the most important paintings of the area freed from the invaders are being assembled for this showing. Along with them will be exhibited photographs of some of the great architectural monuments and other art treasures which have made their communities famous the world over.

FOR GREATER EFFICIENCY

THE Museum is this fall consolidating the Educational Department with its School of Design. Originally the one devoted its efforts entirely to visual instruction in art, the other to manual education. As a result of experiments which we have long been conducting, we have gradually introduced a considerable amount of manual work into our teaching of art appreciation to children, and we have always considered the study of Museum collections an important part of the work in our School.

To eliminate the confusion which has arisen on the part of our students, and more particularly of their parents, we have for some time considered the advisability of concentrating all of our art teaching in one more compact organization rather than having it spread in two. The present situation, calling for a maximum utilization of a minimum of manpower—and womanpower—has suggested making now the change which we have long contemplated. In so doing we hope to materially increase our efficiency, and we might say, had the term not already been overworked, to streamline our operations.

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Under the new arrangement we will continue to offer as broad and varied a program as heretofore. We will attempt, within the limits of the time, strength and abilities of our staff, to meet every request of individuals and groups, whether of children or adults, for instruction in art and guidance to Museum collections and exhibitions. We will, we trust, be able to further broaden our offerings when the coming of peace brings release from the pressures which have curtailed the leisure time which ought to be devoted to living rather than to making a living.

Meanwhile we provide an extensive group of courses in design, drawing, painting, modelling and their application to commercial and industrial as well as purely aesthetic uses for adults and college students. Registration for these classes will be held from 9:00 a. m. to 9:00 p. m. Thursday, September 7. A catalogue of these courses may be had by writing or telephoning the Museum.

Classes in the School of Design and the Junior School on Saturdays welcome youngsters of all ages from pre-school to high school. Registration for these courses as well as for those in Music Appreciation will take place on Saturday, September 9, from 9:00 a. m. until 4:00 p. m. Children who wish to attend these classes should be sure to register then, as, due to the demand which taxes our facilities, those who appear after the classes are filled must be placed on a waiting list. No registrations are taken over the telephone.

Principals and teachers in the city's schools who wish to bring their classes to the Museum for general tours or for talks on art allied to classroom work should call the Registrar of the School, through whom such arrangements may be made. The Dean of the School and the instructors will be most happy to confer with teachers and principals to assist in the planning of any special projects which they may have in mind.

New lectures and talks on a wide range of subjects have been prepared by members of the staff. These are in readiness for presentation at any time at the Museum to any organization requesting one or more. Other topics may be provided if desirable to better fit the program of any organization. In addition conducted trips through the Museum and talks on all temporary exhibitions are always available. Club secretaries and program chairmen may schedule talks for their meetings through the Registrar of the School.



WINTER'S END

WALTER EMERSON BAUM

GIFT OF ELIZABETH C. MAU

MAU BEQUEST PURCHASES

MOST attractive is the Museum's Gallery 31, with its complement of contemporary American paintings uniformly framed, installed against the newly painted grey background. The frames, too, have been rejuvenated, toned to match the walls and enhance the canvases which they enclose. Other modern American paintings are shown in Gallery 29.

Our collections are not static affairs, but constantly growing. This is particularly true in the field of American art, which is most accessible to us, and is thus ever becoming more representative of current progress. From this season's Summer Show five paintings were chosen for acquisition, bringing in the works of that number of prominent artists.

In the Pennsylvania Academy Exhibition of last spring, *Winter's End* by the Pennsylvania artist, Walter Emerson Baum, attracted special interest and was invited from it to our exhibition. This canvas will now remain in Toledo. Upon

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notifying the artist of our decision to acquire the painting, he responded by sending for our collection two oil sketches, a tempera sketch, and three lithographs, all having some relationship to the large canvas in that they are preliminary studies for parts of the composition. They show an interesting insight into an artist's way of working. *Winter's End* is a cleanly painted, colorful landscape, portraying a village in the Pennsylvania hills. The red of the barn, blue of the sky and the river, are brilliant color notes against the browns of the road, the distant low hills spotted with the white of snow.

An outdoor scene in a different mood is *Swan Island* by Vaughn Flannery. Its flat planes of water and land and related cool tones of blue and green achieve an effect of peaceful quiet. The smooth water with subdued light gently touching its surface is framed by a well-painted clump of trees in heavy shadow which forms the foreground. Flannery has two dominant interests, painting and horses and has combined them in his many pictures of hunting and racetrack scenes. Aside from his business career in New York, he breeds horses in Maryland, where he does most of his painting.

One of the most regular of exhibitors in our annual American exhibitions has been Jerry Farnsworth, whose portraits and figure studies have always been much admired. This year's canvas is an especially attractive work. In addition to its appealing subject, *The Amateur*, depicting a child getting ready for a ballet performance, is a canvas of subtle color arrangement with a masterly handling of figures against a smooth green background. A suggestion of space is effected by the position of two chairs. Farnsworth started as a "Sunday painter" but since 1922 has devoted all his time to painting, working at Provincetown, Mass. in summer and in New York in winter.

Farnsworth's wife is Helen Sawyer, an artist worthy of recognition in her own right; and, coincidentally, one of whose works we have also chosen for purchase this year. Her composition, called *Valentine Still Life*, is an arrangement of reminiscent items,—an old-fashioned vase of flowers, basket with a colorful scarf and a tiny striped kitten, a piece of glass on a lacy valentine, and a rippling bright green ribbon.

The fifth work acquired is by Furman J. Finck, whose *Yellow Roses* had previously been one of our purchases. It was arranged to exchange that still life for the canvas in the 1944 exhibition, *I've Got Nothing to Wear*. The title is

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THE AMATEUR

JERRY FARNSWORTH

GIFT OF ELIZABETH C. MAU

literally portrayed by a young girl nude, seated in a pensive attitude, at whose side we glimpse a half-open chest drawer. The color accent of a red ribbon in her hair complements the blue-green of a bit of drapery on the chair. The painting was chosen for both exhibition and purchase because of skillful treatment of figure and background, its harmonious color and general artistic qualities. The painting has just been invited for the Carnegie Institute's annual exhibition opening in October.

These additions to the Museum's collection are made possible by the Elizabeth C. Mau bequest.

CONCERTS FOR 1944-45

THE colorful opening event of the 1944-45 concert series in the Museum Peristyle will be a complete performance of Verdi's tuneful opera *La Traviata*, with leading singers from the Metropolitan Opera, on October 6. The company is again that of Charles L. Wagner which gave successful performances of *La Boheme* and *Faust* in the past two seasons. Highlighting the distinguished cast will be Stella Andrevka as Violetta, Jacques Gerard as Alfredo and Mack Harrell as Georgio Germont. Giuseppe Bamboschek will conduct.

Claudio Arrau, celebrated Chilean pianist, will make his Toledo debut in a recital January 17. In the past three seasons he has played more engagements on this continent than any other pianist. March 14 will mark the first local appearance of Hertha Glaz, contralto, and Martial Singher, baritone, both leading singers of the Metropolitan Opera. Their joint recital will consist of songs of Schubert, Schumann, Brahms, various French composers and duets of Dvorak, Mozart and English composers. Mr. Singher will include a group of songs written for and dedicated to him by Ravel.

The first symphony concert will present the Cleveland Orchestra on October 20. Vladimir Golschmann, of the St. Louis Symphony, will conduct. Other orchestras to appear are the Cincinnati Symphony under Eugene Goossens, November 17; the Minneapolis Symphony under Dimitri Mitropoulos, January 31; and the Pittsburgh Symphony under Fritz Reiner, February 21.

A limited number of concert tickets for the season are still available at the Museum Concert Office, open daily except Sunday from 10 a. m. to noon and from 2 to 4 p. m., and on Saturdays from 10 a. m. to 12:30 p. m.

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will again play the Annual Concert complimentary to Members of the Museum on December 7.

Educational concerts that have been booked to date include the American Ballad Singers, December 3; the Musical Guild Trio, February 11; the Lener String Quartet, March 4; and William Primrose, violist, April 8. Continuing the series of organ recitals sponsored jointly by the Toledo Chapter of the American Guild of Organists and the Museum will be the appearance of Arthur Poister on October 25 and that of Charlotte Lockwood Gardner in the spring.

OUR WORK WITH TOLEDO SCHOOLS

THE Museum and Toledo schools have many points of common interest. Toledo's teachers search for background material to enlarge upon and illustrate their classroom work. The Museum's staff looks for ways to utilize Museum collections and to lend its specialized art knowledge to interesting and worthy projects.

Tours, talks and discussions are planned for groups of widely different viewpoints and ages. High school world history classes find reflected in the art of Egypt the formality of Egyptian society. The sweeping curves of Greek art reflect for them the cultured ease of mind of the world's first democracy. Students of home economics, studying the history of fashions and fabrics, may look for and find in paintings the spirit of the age which produced the fashion. Latin classes study Roman coins, glass, or inscriptions on ancient stones.

Grade school children from geography classes generally prefer art with a national flavor: Dutch, Swiss, French, Spanish, Italian, American, or Chinese. The pre-school child visits the Museum for the exciting privilege of finding out just what an art museum contains.

Discovering the relationship between art, music, and school subjects is a source of pleasure to many school groups.

The elementary courses,—Let's Explore Music and Discovering Art—designed for grades one, two and three bring correlation of the two arts to the child through his own participation and response. Let's Explore Music takes the child to the fascinating land of sounds, rhythms, and musical shapes. Discovering Art opens for him a world of living color and design to be found in painting, sculpture, clay, and glass.

For children in grades four through eight conferences are held to determine the needs of each individual teacher. Resulting classes have been found valuable in providing background for the understanding of history and geography.

Art and music are correlated with American and English literature for high school students. The work is planned for the full season at regularly scheduled times. Shorter series may be arranged for Freshmen and Sophomore English classes or in connection with the various history courses.

As in the past the Museum is glad to cooperate with any teacher in working out plans to make the Museum's collections helpful in broadening the interest of classroom work.

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MUSIC ACTIVITIES FOR ADULTS

THREE courses in music are being offered for adults this season. A class in Elementary Harmony and Analysis of Music will meet on Thursday mornings at 10:00 o'clock. The only requirement for admission is a reasonable knowledge of the fundamentals of music. There will be intensive drill in ear training and dictation, with practice at the keyboard. Excerpts from the music of the great composers will be analyzed as they fit in with the progress of the course.

Music of the Eighteenth Century presents a panorama of its period with emphasis on the works of Bach and Mozart. As each form of composition is discussed and heard it will be related to similar ones of other composers. This class meets Tuesday mornings at 10:30 o'clock. A series of pre-concert lectures has been planned for the Tuesday evenings preceding the concerts in the Peristyle. Dates for this series and complete topics for the course above will be found elsewhere in this issue of the News.

MUSIC ACTIVITIES FOR CHILDREN

THE Saturday morning classes in music are planned to include all age levels from pre-school children through high school students, with several choices available for the older groups. Elementary Music Appreciation, meeting at 10:15 o'clock, offers to children four through seven years of age their first experience in the exciting world of music as they learn to interpret melodies and rhythms through participation in singing and through bodily expression. Short compositions are played on the piano and phonograph, thus teaching them the art of listening. The Intermediate and Advanced Music Appreciation courses, are described in detail elsewhere.

For junior high and high school students a course in Elementary Harmony is offered at 9:00 o'clock to all who have had sufficient study to have a knowledge of the fundamentals of music. Correlated with drill in ear training are written exercises and practice at the keyboard. Credit is available for qualified students. The Story of America in Music for the same age group combines a study of the music of this country with singing. Folk songs and those of American composers trace its growth from the early Colonies to the present day. The list of topics may be found on another page of the News.

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SCHEDULE OF EDUCATIONAL ACTIVITIES

ART APPRECIATION

Thursday Afternoons at 4:00 o'clock

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| Sept. | 14 | Why Study Art |
| | 21 | Why Educate Children in Art |
| | 28 | Why Collect Contemporary American Art |
| Oct. | 5 | The Eight—Shocking in Nineteen Eight |
| | 12 | Color, Color, Color |
| | 19 | Form in Sculpture—Maillol, Seated Figure |
| | 26 | Form in Painting—Finck, I've Got Nothing to Wear |
| Nov. | 2 | The Influence of French Impressionism |
| | 9 | Flannery's Painting, Swan Island |
| | 16 | The Landscape of Liberated France |
| | 30 | Portraiture's Contribution to Art |
| Dec. | 7 | More Sculpture |
| | 14 | The Art of Tempera—Lippi's Adoration of the Child |
| | 21 | The Christmas Exhibition |
| Jan. | 4 | Information Please |
| | 11 | The Chinese Exhibition |
| | 18 | Examination |
| | 25 | Review |
| Feb. | 1 | Glass Through the Ages |
| | 8 | The Appreciation of the Arts |
| | 15 | Decorative Arts of Toledo |
| | 22 | Baum's Landscape, Winter's End |
| Mar. | 1 | Women in Art |
| | 8 | Composition and Pattern |
| | 15 | Field Trip to Cathedral, Factory, Library |
| | 22 | Appeal to the Emotions—Farnsworth, The Amateur |
| April | 5 | Photography |
| | 12 | Information Please |
| | 19 | Still Life in Painting |
| | 26 | The Current Exhibition |
| May | 3 | Class Forum |
| | 10 | Toledo Artists' Show |
| | 17 | Note Books |
| | 24 | Examination |

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THE ARTS OF THE ORIENT—CHINESE ART

Friday Afternoons at 4:00 o'clock

PAINTING

- Sept. 15 Epochs of Chinese Painting
22 Various Forms of Chinese Painting
29 The Chinese Painter's Equipment and Techniques
Oct. 6 The Spirit of the Chinese Brushstroke
13 The Matter of Perspective in Chinese Painting
20 Ku K'ai-Chih, Early Master of the Fourth Century A. D.
27 A Great School of Religious Painting
Nov. 3 Kuo Hsi, Exponent of the Great Landscape School
10 Kuo Hsi's Landscape Scroll in The Toledo Museum of Art
17 Earliest Masters of Pure Impressionism
Dec. 1 Magnificent Temple and Palace Murals
8 Figures and Portraiture in Chinese Painting
15 Animals, Birds and Flowers in Chinese Painting
Jan. 5 Chinese Painting in Modern Times
12 Pictorial Resumé
19 Special Interpretation

SCULPTURE

- Jan. 26 Outstanding Characteristics of Chinese Sculpture
Feb. 2 Forms and Techniques Used by the Chinese Sculptor
9 Earliest Types of Chinese Sculpture
16 Masterpieces of Chinese Sculpture
23 Some Comparisons with Occidental Sculpture

ARCHITECTURE

- Mar. 2 Chinese Factors which Determined Architectural Forms
9 Tomb Architecture—Dwellings of Ancestral Spirits
16 Palace and Temple Architecture of China
23 Domestic and Garden Architecture of China
April 6 Occidental Influence in Modern Chinese Architecture

CERAMICS

- April 13 The Differentiation between Pottery and Porcelain
20 Pottery Found in Chinese Tombs
27 Chinese Pottery at its Best
May 4 Porcelain—A Scientific Discovery
11 Porcelain—A Great Artistic Achievement
18 Pictorial Resumé
25 Special Interpretation

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WORK OF ADULT STUDENT IN SECOND YEAR WATER COLOR

MUSIC OF THE EIGHTEENTH CENTURY

Tuesday Mornings at 10:30 o'clock

- | | |
|----------|--|
| Sept. 12 | Music at the Opening of the Eighteenth Century |
| 19 | The Protestant Organ Tradition |
| 26 | Bach's Organ Works |
| Oct. 3 | The Passacaglia and Fugue in C Minor |
| 10 | Cantatas for the Church |
| 17 | Bach Transcribes the Music of Other Composers |
| 24 | Works for Solo Clavier |
| 31 | Chamber Music of Bach |
| Nov. 7 | The Brandenburg Concertos |
| 14 | Concertos for Solo Instruments and Orchestra |

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- Nov. 21 The Well-Tempered Clavier
28 The Passion according to St. Matthew
Dec. 5 The Mass in B Minor
12 The Mass in B Minor
Jan. 2 The Goldberg Variations
9 The Musical Offering
16 The Art of Fugue
23 Bach in Retrospect
30 Music at the Middle of the Eighteenth Century
Feb. 6 Mozart's Early String Quartets
13 Sonatas for Piano
20 Sonatas for Violin and Piano
27 Early Symphonies
Mar. 6 Concertos for Piano and Orchestra
13 Concertos for Violin and Orchestra
20 Concertos for Other Instruments and Orchestra
April 3 The Later String Quartets
10 Serenades and Similar Forms
17 Mozart and Italian Opera
24 The Fantasy and Sonata in C Minor
May 1 Works for Unusual Combinations of Instruments
8 The Last Great Symphonies
15 The Magic Flute, Act I
22 The Magic Flute, Act II
29 The Requiem Mass
June 5 Mozart in Retrospect

PRE-CONCERT LECTURES

Tuesday Evenings at 7:30 o'clock

- Oct. 3 Verdi's La Traviata
10 Program of The Cleveland Orchestra
17 Program of The Cleveland Orchestra
Nov. 7 Program of the Cincinnati Symphony Orchestra
14 Program of the Cincinnati Symphony Orchestra
28 The Boston Symphony Orchestra Program
Dec. 5 The Boston Symphony Orchestra Program
Jan. 16 Claudio Arrau's Program
23 Minneapolis Symphony Orchestra Program
30 Minneapolis Symphony Orchestra Program
Feb. 13 Pittsburgh Symphony Orchestra Program
20 Pittsburgh Symphony Orchestra Program
Mar. 13 Program of Hertha Glaz and Martial Singher

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ART APPRECIATION

FOR KINDERGARTEN AND FIRST GRADE CHILDREN

Saturdays at 9:00, 11:00, 1:15, and 3:00 o'clock

- Sept. 9 Registration
16 Simple Colors in Paul Gauguin's Street in Tahiti
23 Blues and Greens in Van Gogh's Houses at Auvers
30 Yellows and Greens in The Wheat Fields
Oct. 7 Development of Line and Form in a Laufman Landscape
14 The Mixing of Colors
21 Graceful Lines and Forms in Gladys Davis' End of Summer
28 Gay Colors in Old Glassware
Nov. 4 A Study of Color and Line in Tapestry
11 Curves and Angles in Modern Glass
18 Rhythm in Modern Glass
Dec. 2 An Adventure in Ceramics
9 A Christmas Picture
16 Madonna and Child in Clay
Jan. 6 An Ancient Marble Ram
13 The Use of Clay
20 Soft Tones and Delicate Line in Corot's Painting
27 The Difference between Strong and Greyed Colors
Feb. 3 Greyed Hues in Jorge Cabellero's The Storm
10 Delicate Greys in Charles Rosen's Two Tugs
17 How to Mix Greyed Colors
24 Gay Dishes from the Past
Mar. 3 Color and Line in Armando Lira's Autumn
10 Balance in Manet's Portrait
17 A Study in Still Life
April 7 Jean MacLane's Country Dog Show
14 A Study of an Egyptian Mummy Case
21 An Adventure in the Egyptian Room
28 A Review of Colors
May 5 Moses Soyer's Dancers Resting
12 Colors in Karl Hofer's Flower Girl
19 Painting by a Toledo Artist
26 A Little Swiss Room Three Hundred Years Ago
June 2 A Pastel, Degas' Dancers
9 Closing Program

ART APPRECIATION

FOR SECOND, THIRD, AND FOURTH GRADE CHILDREN

Saturdays at 9:00, 11:00, 1:15, and 3:00 o'clock

- Sept. 9 Registration
16 Materials of the Artist
23 Brush and Paint
30 Color Takes Shape

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- Oct. 7 Colors Light and Colors Dark
14 Shapes Take on Meaning
21 Beginning a Picture
28 Interesting Shapes and Design
Nov. 4 Color in the World around Us
11 Artists Paint What they Feel
18 Learning to be an Artist
Dec. 2 Learning to Draw
9 People Are Shapes
16 The Lesson of a Stained Glass Window
Jan. 6 Bronze, Stone, and Clay
13 Design in Sculpture
20 Expressive Clay
27 Sculpture and Color
Feb. 3 Back to People
10 Pencils and Charcoal
17 Lines That Move
24 A Sketching Trip
Mar. 3 An Artist Chooses his Subject
10 Trees and the Land
17 Shapes in a Landscape
24 Color in the Sky
April 7 Zoos and Circuses
14 Animals are Shapes
21 When Is a Picture Finished?
28 People and Animals
May 5 Important Things First
12 Understanding Balance
19 Understanding Art
26 Artists and Story Telling
June 2 Looking Back
9 Closing Program

ADVANCED MUSIC APPRECIATION

Saturday Mornings at 9:00 o'clock

MASTERPIECES OF OUR MUSICAL HERITAGE

- Sept. 9 Registration
16 In the Organ Loft at St. Thomas' School
23 Music which Mr. Bach Wrote for his Children
30 Music which Moved a King
Oct. 7 Evening Musicales at the Court of Prince Esterhazy
14 Further Visits with the Conductor of the Musicale
21 A Command Performance
28 A Magic Flute Protects a Prince in Distress
Nov. 4 A Backward Glance at the Eighteenth Century
11 A Concert Prevue—Cincinnati Orchestra
18 A Recital Prevue
Dec. 2 A Leader in a Musical Revolution
9 A Gift from Beethoven to the World
16 Christmas Program

THE TOLEDO MUSEUM OF ART NEWS

- Jan. 6 Beethoven's Fifth Symphony
13 Beethoven Finds a New Patron
20 The King of Song
27 Franz Schubert—The Unfinished Symphony
Feb. 3 A Fantasy Becomes a Concerto
10 The Marseillaise Appears in a German Song
17 A Concert Prevue—Pittsburgh Orchestra
24 Frederic Chopin, the Poet of the Piano
Mar. 3 Romantics in Retrospect
10 A Fortunate Musician
17 Brahms, a Thinker in Music
24 A Change Takes Place in Opera
April 7 Wagner Unites the Arts
14 A Musical Fable
21 Richard Strauss, a Story Teller in Tone
28 Review
May 5 An Experimenter in Classical Jazz
12 A Baby Carriage Inspires a Tone Poem
19 Piano Music of the Moderns
26 Retracing a Year's Study
June 2 Recital by Class Members
9 Closing Program

INTERMEDIATE MUSIC APPRECIATION

Saturday Mornings at 11:00 o'clock

MUSICAL JOURNEYS AROUND THE WORLD

- Sept. 9 Registration
16 A Visit with an American Indian
23 American Colonists Made Music
30 The Negro Sings at Work and Play
Oct. 7 Edward MacDowell Writes of Nature
14 A Modern Composer Tells of Adventures in a Baby Carriage
21 Glancing Back at American Music
28 Bonnie Scotland
Nov. 4 Preparing for our Guests, the Cincinnati Orchestra
11 Final Preparation for the Cincinnati Orchestra
18 Songs and Dances of Ireland
Dec. 2 English Music of Long Ago
9 A French Child Sings
16 Christmas Program
Jan. 6 Folk Music of Germany
13 An Eighteenth Century Musicale
20 Haydn Surprises his Audience
27 Mozart Writes Music for a Ball
Feb. 3 A Musicale Played by Mr. Beethoven
10 Prevue of the Concert by the Pittsburgh Orchestra
17 Final Preparation for the Pittsburgh Orchestra
24 Other Music Makers of Germany
Mar. 3 Review of our Musical Visit in Germany
10 Gaiety in Spain

THE TOLEDO MUSEUM OF ART NEWS

- Mar. 17 Dances of Spain
24 Voices of Russia
April 7 Pictures in Russian Music
14 A Great Russian who Made Music
21 Retracing our Steps
28 Music in Czecho-Slovakia
May 5 A Hungarian Czardas
12 Dvorak Visits America
19 An Evening in Scandinavia
26 Getting Acquainted with Edvard Grieg
June 2 Looking Back over our Musical Journey
9 Closing Program

THE STORY OF AMERICA IN MUSIC FOR JUNIOR HIGH AND HIGH SCHOOL STUDENTS Saturday Mornings at 11:00 o'clock

- Sept. 16 Early Explorers Visit America
23 North American Indians and their Music
30 The Arrival of the English
Oct. 7 Pilgrim Psalms and Hymns
14 Music in the Virginia and Carolina Colonies
21 Old English Ballads in America
28 More Ballads
Nov. 4 Humorous Songs of the Colonies
11 Francis Hopkinson, Statesman and Composer
18 William Billings and his Singing Schools
Dec. 1 Songs of the Revolution
9 Christmas Carols
16 Christmas Program
Jan. 6 A Musical Evening with Thomas Jefferson
13 American Church Music of the Eighteenth Century
20 The War of 1812 and its Songs
27 Musical Societies Are Founded
Feb. 3 Lowell Mason Teaches Children
10 Origins of the Negro Spiritual
17 French Songs in America
24 Spanish Songs in America
Mar. 3 German and Scandinavian Songs
10 Songs from Other Countries
17 Stephen Foster, the Troubadour
24 The Frontier Goes Westward
April 7 The Minstrel Show Appears
14 Songs of the Civil War
21 America Develops her Own Composers
28 Edward MacDowell
May 5 Composers who Use Folk Music
12 Some Composers of the Present Day
19 Opera in America
26 American Jazz
June 2 George Gershwin
9 Music for Radio and Films

THE TOLEDO MUSEUM OF ART NEWS

MUSEUM NEWS

Ella Shaner, long known to teachers and program chairmen of many organizations as the person through whom appointments were made for talks, tours and teas in the Museum, has resigned. Some of her duties will be taken over by Jeanne Grossenbacher, who joined the staff on August 1 as Assistant to Catherine Poucher, Registrar of the School of Design. Miss Grossenbacher is a former pupil of the Museum School, first attending the children's Saturday classes, later doing advanced work as a University of Toledo student. She is a graduate of DeVilbiss High School, and attended the University of Michigan as well as the University of Toledo.

Dorothy Collis has been appointed to the Museum staff to do publicity, succeeding Mable Lintner. Mrs. Collis is a graduate of the Ohio State University School of Journalism, class of 1941, and was elected a member of Theta Sigma Phi, national honorary journalism society. She was for a time associated with the Ashtabula, Ohio, Star Beacon, previous to moving to Toledo.

Alice H. Shaw has been appointed instructor for the Museum School's popular modelling classes. Mrs. Shaw, a former student in our School known for her outstanding work, has just completed a course of advanced study in that field at Cranbrook Academy of Art, which she attended as a scholarship student.

Our painting by Jon Corbino, *Stampeding Bulls*, is being shown in a number of museums throughout the country as part of the Museum of Modern Art's Exhibition of Romantic Painting. Following its showing in New York last winter, the exhibition visited the Smith College Museum, Northampton, Mass., and the Milwaukee Art Institute, and will be shown this season at the San Francisco Museum of Art, Portland Art Museum, Seattle Art Museum, City Art Museum of St. Louis, and the University of Minnesota, Minneapolis.

The Museum recently received through Miss Esther Galliers, a fine early Spode plate. The plate has been in the Galliers family since 1776, and was presented to the Museum by Helen Galliers Burroughs in memory of her mother, Elizabeth Reeves Galliers.

THE TOLEDO MUSEUM OF ART NEWS

CALENDAR OF THE WEEK

Sundays:	3:00 P. M.	Tours and Talks in Museum Galleries
	4:00 P. M.	Educational Concerts and Recitals
Tuesdays:	10:30 A. M.	Music of the Eighteenth Century
	2:00 P. M.	Color and Design First and Second Year Drawing from the Model
	4:15 P. M.	Teaching Art in the Classroom
	7:00 P. M.	First Year Modelling First and Second Year Tempera Painting First and Second Year Water Color Painting
	7:30 P. M.	Pre-Concert Lectures
	10:00 A. M.	First Year Modelling
	2:00 P. M.	First and Second Year Water Color Painting Second Year Modelling
Thursdays:	10:00 A. M.	Harmony and Analysis of Music
	2:00 P. M.	First and Second Year Drawing
	4:00 P. M.	Art Appreciation
	4:15 P. M.	Design Today Teaching Art in the Classroom
	7:00 P. M.	First and Second Year Drawing Second Year Modelling
Fridays:	1:30 P. M.	First and Second Year Graphic Advertising
	3:30 P. M.	Advanced Design for High School Pupils
	4:00 P. M.	The Art of China
Saturdays:	9:00 A. M.	Children's First, Second, Third, Fourth and Fifth Year Color, Design and Drawing Harmony for High School Pupils Advanced Music Appreciation for Children Art Appreciation and Painting for Young Children
	10:15 A. M.	Elementary Music Appreciation for Children
	11:00 A. M.	Children's First, Second, Third and Fourth Year Color, Design and Drawing. Art Appreciation and Painting for Young Children. Intermediate Music Appreciation for Children
	1:15 P. M.	Art Appreciation and Painting for Young Children.
	1:30 P. M.	Art Talk for Children
	2:00 P. M.	Children's First, Second and Third Year Color, Design and Drawing.
	2:15 P. M.	Motion Pictures
	3:00 P. M.	Art Talk for Children Art Appreciation and Painting for Young Children.
	4:05 P. M.	Motion Pictures